

An Exhibition

of

Posters

for

Contemporary

Public

Health Issues

TO YOUR HEALTH

National Library  
of Medicine



U.S. DEPARTMENT  
OF HEALTH AND  
HUMAN SERVICES  
Public Health Service  
National Institutes  
of Health



**This catalogue and the exhibition to which it refers were prepared by William H. Helfand with the assistance of Lucinda Keister, Curator, Prints and Photographs Collection.**

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**U.S. Department of Health and Human Services  
Public Health Service, National Institutes of Health**

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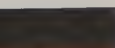
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*8600 Rockville Pike*

*Bethesda, Maryland 20894*

*Cover poster: part of a  
campaign recognizing  
the danger of cancer.*

*Russia, 1945.*



# TO YOUR HEALTH

*Posters are the most ephemeral of objects. Designed to attract attention and to communicate their message rapidly, their aim is to persuade, sell, convince, or change behavior patterns. When mounted outdoors, they are subject to vagaries in the weather, and when used on walls or bulletin boards indoors, they are certain to be replaced and discarded when the next poster arrives. With rare exceptions, their life is brief indeed.*

*An Exhibition*

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**Yet many posters are worth keeping, either for their artistic qualities or for their timeliness as evidence of commercial or social attitudes. For those concerning health matters, particularly public health issues, they reflect problems of importance to governments or to private groups who provide posters as part of educational campaigns. Posters for tuberculosis, smallpox, and venereal disease published in the first half of this century now provide evidence of campaigns that met with varying degrees of success; at the same time they reveal approaches used by artists and designers in past years to achieve their desired aims.**

**The same value would be attached to contemporary public health posters if, and it is an important "if," they could be prevented from the fate that usually awaits the ephemeral object. Recognizing this, the National Library of Medicine (NLM) began a project in late 1987 to gather such posters for current public health campaigns from countries all over the world. Examples for all conditions were included, but emphasis was placed on the key public health matters of our times, such as smoking, substance abuse, AIDS, and sexually transmitted diseases. To date, the project has been a successful one, and more than 2,500 posters are now included in the collection. Researchers are beginning to study these posters for clues they can offer to answer questions on current attitudes on health. The NLM poster archive is certain to grow in importance in the future.**

**This exhibition gives a flavor of the collection, showing in a general way what is being produced for contemporary public health campaigns. Included also are posters for venereal disease, tuberculosis and nursing from earlier periods; these are but a small portion of the historic posters now housed in the Prints and Photographs Collection at the National Library of Medicine in Bethesda.**

**William H. Helfand**

**January, 1990**

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*Art in*

THE ILLUSTRATED POSTER

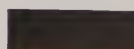
*the*

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**The first illustrated posters appeared in the middle of the 19th century. Demand originally came from two sources, the manufacturers and marketers of commercial products, beer, books, shirts, corsets and proprietary medicines; and from promoters of the circus, popular entertainments, and travel to distant lands. Even though medical subjects were included in early designs, these were exclusively to publicize products. While a few earlier posters were published to raise funds for hospitals or victims of cholera and other epidemics in the nineteenth century, the first public health posters did not appear until the years of the First World War.**

But there were precedents. Broad-sides, among the earliest examples of commercial printing, frequently called attention to health matters and were used by local governments to warn citizens of impending epidemics or to institute corrective or protective sanitary measures. These broad-sides were not illustrated. A seventeenth century plague sign from Erfurt, Germany, simply two crosses each with one word (pest) proclaiming the presence of plague in the house on which it was to be displayed, is one of the earliest surviving quarantine signs. In 1866, broadsides in Limehouse stressed that residents were “earnestly advised not to drink any water which has not previously been boiled.” (1) Italian authorities posted warnings for recurrent epidemics in the 17th and 18th centuries. Quarantine signs for diphtheria, whooping cough, measles, mumps and polio were common sights in towns and villages until forty or fifty years ago; today they have become sought-after treasures by ephemera collectors.

## **EARLY EXAMPLES**

Isolated examples of illustrated posters on health issues prior to the Great War do exist, however. A design by the Spanish artist, Ramon Casas, for the Sanatorio para Sifiliticos, a private hospital, was published in 1900; it promised a cure for syphilis. (Check List No. 1) Rather than show the debilitating effects of the disease as a warning, the illustration presented a beautiful woman holding a flower in her hand, possibly suggesting the positive results of a stay at the sanitarium. Earlier posters



were also commissioned to announce hospital or charitable fund raising campaigns, in support of cholera victims, for example, as a rule showing the devastating effects of the disease on women and children.

Fund raising events are, of course, still necessary, and posters are routinely commissioned to communicate pertinent details. A good example is the elaborate lithograph by Henri Rapin for a day of celebration to benefit the Institut Pasteur in Paris in 1923, marking the centenary of the birth of Louis Pasteur. (Check List No. 2) Contributors purchased lapel badges to wear on their jackets or shirts; each small vignette had been commissioned from a well-known artist, and the poster included drawings by Georges Barbier, Jean Beraud, Albert Besnard, Maurice Denis, Abel Faivre, and Poulbot.

## **VENEREAL DISEASES**

By the turn of the century the value of posters in creating demand had been well established. When hostilities began in Europe in 1914, authorities on both sides of the conflict employed posters and other means of communication to motivate their servicemen. Military authorities, following Napoleon, took it as given that their armies marched on their stomachs, but knew also that servicemen had to be in good health to travel at all. Historically, there has been good evidence of crucial battles and campaigns in which deaths from disease far outnumbered those from firearms. Because syphilis and gonorrhea threaten military efficiency as well as personal health, venereal diseases have been the major targets. Beyond this, the intertwining of moral with medical issues, which are difficult to separate when sexually transmitted disease is the subject, suggests to many observers that infected soldiers also symbolize moral failure and social decay. (2)

When war began in Europe in 1914, educational campaigns were mounted by both sides with films, lectures, pamphlets, demonstrations, and other media marshalled to create necessary awareness; not surprisingly, posters were among the heaviest artillery in these propaganda campaigns. They were ideally suited for this purpose. Patriotism, along with fear, was the chief theme used by artists in creating the earliest poster images that would be taken seriously by both servicemen and the general public. One

of the more dramatic of these early examples was published in France in 1916 by Theophile-Alexandre Steinlen. (Check List No. 3) Neither the words "syphilis" nor "gonorrhea" are mentioned, their use being too explicit for the sensibilities of the general public at the time. But the illustrations of the woman embracing and the physically debilitated soldier on his hospital bed leave no doubt as to the message. On a tombstone in the center of the poster is the direct patriotic appeal:

*Soldier, the country counts on you - Keep healthy.*

*Resist the temptations of the street where a sickness as*

*dangerous as the war awaits you... It carries its victims to*

*decay and to death, without honor, without happiness....*

Steinlen's poster incorporates two images that recur frequently in venereal disease campaigns. First, the woman. It is invariably she who is presented as the cause of the problem, and the soldier or sailor is admonished to be continually on his guard against the evils she represents. She continued as a main target during the Second World War as well, but, for reasons to be noted below, she has not surfaced widely in contemporary AIDS campaigns as yet. And second, death. At the bottom of the Steinlen poster is a skull with cross-bones, a powerful and fearful symbol. Louis Raemakers, the Belgian artist whose political caricatures condemned German atrocities in the First World War, used the skull in his poster, *L'Hecatombe*, or the sacrifice of many victims. (Check List No. 4) This poignant warning shows a pale woman with spider-like hair wearing a black cloak and holding a skull in a position that seems to equate death with sex. The starkness of Raemakers's image fully captures the menace of the dread disease, and crosses in the field add impact. *L'Hecatombe* is one of the most powerful and striking posters ever made.

Attractive women could always be counted on to be successful in attracting a soldier's or sailor's attention, and posters by Ferree and Charles Casa took advantage of this appeal in showing prostitutes lighting cigarettes in front of a bar or leaning against a wall; these Juke Joint Snipers were specifically identified as potential sources of syphilis

and gonorrhea. (Check List Nos. 5-6) Even the perfect girl-next-door could not be trusted; she served as a warning to all servicemen in "She may Look Clean - But," with the text warning that "pick-ups, good-time girls and prostitutes" could be possible carriers of infection. (Check List No. 7) Perhaps the theme of women personifying disease reached its high (or low) point in an extensive campaign directed at U.S. servicemen during the 1940's with the recurring headline "Dames and rum don't mix!"

Patriotism, fear, and "loose" women were not the only themes used in the hundreds of posters employed in venereal disease campaigns, particularly by the Americans, during the Second World War. Often posters had no concept behind them other than the repetition of simple warnings on the harsh consequences of venereal disease. These were as uncomplicated and as direct as they could be, their messages often at levels that could be comprehended by relative illiterates. One of the most elementary examples is a poster distributed by the U.S. Navy, showing simply a pair of dice labeled with a "V" and a "D" with the words "Don't Gamble." (Check List No. 8) Another American effort by Robert Bode presented three bands, on which were the words VE, VJ and VD, each band with a smiling or a frowning face. (Check List No. 9) There was also a poster showing Uncle Sam's leg, easily identified by its striped trousers, ready to step on the letters "V D;" the superfluous caption read "Stamp out Venereal Diseases." (Check List No. 10) Nor did poster artists neglect the GI's favorite reading, comic strips, creating large sized versions to deliver repeated messages of avoidance or, if this was not possible, quick visits to the Pro Station. (Check List Nos. 11-12)

While warnings to servicemen were among the most important public health objectives in the Second World War, propaganda accentuating the evils of venereal disease was also directed to the public which, of course, has been equally victimized. These posters stressed similar themes, warning against exposure and insisting on proper prophylaxis. (Check List Nos. 13-14) In the years since the War, the U.S. Public Health Service and its counterparts in other countries have continued their public appeals, emphasizing the importance of blood tests to diagnose venereal disease or at least to have the disease treated by respon-

sible medical authorities. (Check List Nos. 15-16) And today posters on subjects of sexually transmitted disease have proliferated as a result of the awesome devastation brought on by the AIDS epidemic, and the consequential necessity to use every effective means of communication in public education campaigns.

## **OTHER DISEASES**

While venereal diseases have been the major target of war-time public health campaigns, they have certainly not been the only ones for which posters have been employed. One prevalent infectious disease still with us, and which probably always will be, is the common cold. As everybody knows, "Coughs and Sneezes Spread Diseases." (Check List No. 17) Henry Mays Bateman, the popular British cartoonist, produced a set of four posters with this title for the British Ministry of Health in the 1940's, each showing a scene where lack of concern for others arouses their wrath. Measles, mumps and diphtheria remain problems in certain parts of the world, and campaigns have been mounted from time to time to call attention to their importance.

Smallpox fortunately has been totally eradicated, polio is much diminished, and the number of tuberculosis cases has been greatly reduced, although there is now some alarm that tuberculosis may be reasserting itself in economically depressed areas. Thus posters for these former scourges now largely present a record of the past. Polio posters were primarily produced to raise money for research; a 1949 poster by Herbert Bayer for the National Foundation for Infantile Paralysis is a good example. Commenting on contemporary research results in 1949, Bayer's poster uses a simple illustration of a hand-held test tube to illustrate the title, "A light is beginning to dawn." (Check List No. 18) The majority of appeals for tuberculosis victims also had fund-raising as their goal, and several of the most artistically important of all public health posters dealt with this issue. An Italian effort by Basilio Cascella, issued around 1920, showed a Red Cross nurse with her dagger attacking the dread cause of the disease, symbolized by a frightening serpent. (Check List No. 19) Cascella's poster raises the perplexing question for the artist of how to describe a disease such as tuberculosis in graphic terms; over the years, in addition to the serpent, death, skulls,

snakes, monsters, and extraterrestrial figures have been used. With the discoveries of Koch, Pasteur and other microbiologists in the 19th century, microbes and grotesque bacteria began to replace earlier visual metaphors to a certain extent. (3)

An American poster on behalf of the Red Cross Christmas seal Campaign during the 1920's promised that tuberculosis would be "The Next To Go," with the illustration showing the protector of his family pushing the dread visitor out the door. (Check List No. 20) This and other Christmas Seal campaigns to solicit contributions for tuberculosis research normally required a newly minted poster each year. Often they included the Christmas seal itself in their design, and frequently presented illustrations of young patients, considering them to be a forceful means of obtaining contributions from prospective donors. (Check List No. 21)

Among the more engaging posters related to tuberculosis were those endeavoring to raise funds for First World War veterans who had contracted the disease while on active duty. Backed by a private French group with support from the French and American governments, the *Journée Nationale des Tuberculeux* was an annual fund raising effort, for which leading artists were commissioned to create posters. Those by Lucien Lévy-Dhurmer and Abel Faivre are among the more absorbing examples in this series. In the former a retired soldier, supporting himself with a walking stick under a beautiful spray of cherry blossoms, casts a forlorn gaze across an impressionistic sea. (Check List No. 22) Faivre was best known as a popular caricaturist in the early twentieth century, but he also designed influential posters for varied aspects of the French war effort; in his example he showed a weary soldier with a nurse's hands on his shoulders. (Check List No. 23)

Posters can be found combatting malaria, typhus and numerous other infectious diseases, and in third world countries where sanitation levels are less than optimal, for cleanliness itself. Flies, a universal enemy, often receive special treatment, as do the diseases they transmit, dysentery, typhoid and cholera. An anonymous Italian poster of the 1920's, "Guerra alla Mosche," makes impressive use of the imagery of planes and bombs to point out the need to eradicate disease-carrying flies. (Check List No. 24) Malaria, as we would expect, demands continual warnings to emphasize public health measures. The usual approach was similar to sexually transmitted disease campaigns, using simple graphics and repeated messages, in this case to use nets, take treatment, and cover arms and legs against bites after dusk. (Check List No. 25) An anti-malaria poster by Abram Games, the artist in charge of the British poster program during World War II, presented a striking design warning of the necessity to protect against the mosquito. (Check List No. 26)

Beyond the field of infectious diseases, posters have been designed for other important public health problems, such as cancer, cardiovascular disease, alcoholism and nutrition. Cancer, because of the necessity of early diagnosis, has been and continues to be a frequent subject. The U.S. Public Health Service has published posters pointing out cancer's danger signals, and they and the American Cancer Society have conducted campaigns stressing early diagnosis and warning against cancer quackery. (Check List Nos. 27-28) As part of a lengthy anti-quackery campaign, posters in the late 1930's by Fellnagel and others reflected the limited treatments available at the time, presenting simple illustrations and cautioning that "No Home Remedy, No Tonic, No Special Diet, No Salves, No Powders, No Pills Ever Cured, Only Surgery, X-ray Or Radium Can Cure Cancer." (Check List No. 29) Statistics were also employed in the war on cancer; one of Fellnagel's posters in the late 1930's presented information that cancer had gone from 7th to 2nd place among the big killers in the last 25 years, although what purpose this information served for those who saw the poster is not too clear. (Check List No. 30)



## **CONTEMPORARY PUBLIC HEALTH ISSUES- ALCOHOLISM, DRUG ABUSE AND AIDS**

Alcoholism has long been among the most important public health problems in society. Throughout the world, with the exception of the United States and several European countries, public health campaigns attacking alcoholism and other health problems are the responsibilities of governments alone. Governmental educational efforts, including posters, bear an "official" stamp, but this does not imply lack of creativity and imagination in their design. Moreover, the United States is probably the only nation in the world in which private initiative in public health campaigns often exceeds that of the government. This is especially true with alcoholism, substance abuse and AIDS, current problems receiving increasing attention from public health organizations. Private groups now make effective contributions and, not surprisingly, a variety of interests is reflected in their posters.

Anti-alcoholism education programs have been active for some time, many of the earlier examples originating in France, where the problem has been particularly severe. In the 1930's, a poster series using more than a dozen poster designs, presented in a straightforward manner to stress the devastating effects of alcoholism on family life, was published in French and Spanish. (Check List No. 31) The Union des Françaises Contre l'Alcool commissioned B. Chavannez to design three posters for a similar purpose; these resulted in a more emotional approach to alcoholism. (Check List Nos. 32-33) Contemporary posters from the United States and Europe, both from government agencies and private sources, pursue both lines of attack, factual and emotional.

In the main, contemporary public health posters follow in the tradition of Steinlen, Raemakers and other artists who have provided memorable graphics in their appeals. But changes are nonetheless apparent and posters today are frequently different from those of the past. For one thing, few contemporary posters are created by the artist; most are the products of design studios or photographers, presented anonymously. Second, there is a new boldness best seen in reviewing posters for two key issues in contemporary society - drug addiction and the still unsolved trauma brought by AIDS.



Posters discussing drug addiction are relatively new phenomena, for the medium does not seem to have been employed during the earlier wave of public concern over addiction at the close of the 19th century. Only since the 1970's have posters appeared warning of the problem. Traditionally, reticence to use popular media to discuss addiction may have been due to several factors, either because posters were not deemed to be effective, or because agencies did not wish to call the problem to the attention of the public, assuming it would go away of its own accord. It may also have been that the subject of drug addiction was too coarse for public airing. Today all this has changed, and contemporary posters are often striking in their boldness. Examples from official sources, such as the Department of Health and Social Security in Great Britain, now provide realistic views of the effects of addiction, holding nothing back. Similar posters have been developed by private groups in the United States. Of course, these types of imagery are not the only examples used in campaigns against drug abuse; many are more sober in providing factual information. But posters that dramatize the sequelae of addiction are less interested in artistic aspects of poster design than they are in providing an unforgettable emotional response. The nature of the problem now puts less of a premium on the artist's contribution, and more on telling imagery.

Posters are very much in evidence in the current world-wide battle against AIDS. Although first diagnosed in 1981, AIDS posters did not begin to appear until 1985, but of late their number has been accelerating. Without doubt AIDS, along with related issues on the use of condoms and safe sex practices, is the health issue most broadly represented in the National Library of Medicine poster collection, with more than 400 different posters from countries around the world having been catalogued to date. These stress a limited number of recurrent themes - safe sex, the use of condoms, fear of contracting a still deadly disease, transmission in pregnancy, avoidance of sharing needles and the need to be informed. Even though AIDS is largely transmitted sexually, women have not as yet been sufficiently addressed in poster campaigns, undoubtedly owing to earlier assumptions that it was largely only gay men who could contract the disease. However, in Africa, where AIDS has been known to be transmitted heterosexually almost from the start, warnings to women

are commonly seen, and posters suggesting that men be careful of their female partners have begun to appear.

AIDS is, of course, the major infectious disease epidemic of the 20th century, and most AIDS posters stress key facts and the necessity to obtain proper information. Among the earliest posters for AIDS, when information about the nature of its transmission was still incompletely known, was one by the well-known San Francisco artist David Lance Goines; his poster, "AIDS Prevention," was issued to raise funds for the University of California Berkeley Student Health Service. Goines's use of an image of an apple and a snake aroused some controversy, for its illustration specifically called attention to sexual transmission. AIDS, as we have known for some time, can be acquired by other means as well. Goines's design continues the tradition of earlier posters for venereal disease, using allegory to minimize attacks on the public's sensibility. It is a dignified way to handle an otherwise difficult subject. But his approach is a minority view, for the imagery used in contemporary AIDS posters is, as with those for drug addiction, often quite explicit.

This is especially true of certain posters directed to the gay community, either by state and local governments or by private groups and associations. For example, the California Department of Public Health has distributed illustrations of gay men asking the provocative question, "Are you man enough to practice safe sex?" At times, calling attention to the necessity for safe sex practices leads to imagery which, under other circumstances, might be termed erotic. Posters on such themes have been created by the Gay Men's Health Crisis in New York City and by other gay groups. The boldness of both the text and the images on many of these posters helps insure that they will be seen and read.

Another major theme in which stark images have been used with good effect has been the dangers of sharing needles. Because it is extremely difficult to reach those who most need the message, these posters minimize words (they would probably not be read anyway) and demand attention because of their frightening graphics. Even with such emphasis, however, it is doubtful that posters will be effective in reaching addicts who need the message. A final, and more recently developed, theme in posters discussing the AIDS epidemic is the need for compassion, both for adults and children.

## CONCLUSION

Posters have been a powerful force in shaping public opinion because propagandists have long known that visual impressions are extremely strong. People may forget a newspaper article but most remember a picture. A pamphlet or a newspaper can be thrown away, unread; the radio or television turned off; films or political meetings not attended. But everyone at some time or other notices messages when walking or driving, or sees posters on bulletin boards in offices, hospitals, clinics or pharmacies. The main objective of posters, as with other communications media is to influence attitudes, to sell a product or service or to change behavior patterns. Public health posters are clearly in the third category, their purpose being to alter the consciousness of the public to bring about an improvement in health practices. (4) In presenting their appeals, poster designers have often been able to achieve an artistically worthy result, but their overall success must be measured more by effectiveness in convincing viewers of their messages. Continued use of posters to convince and motivate the public definitely points to a positive consequence. Thus they continue to be used as much as ever, their designs evolving to reflect contemporary sensibilities and the needs of society.

## References

1. Rickards, Maurice, The Public Notice, New York, 1973, p. 43.
2. Brandt, Allan M., No Magic Bullet, New York & Oxford, 1985, p. 52.
3. For illustrations of various methods by which cholera has been depicted, see Bourdelais, P. and Dodin, A., Visages du Cholera, Paris, 1987.
4. Helfand, William H., "The Pharmaceutical Poster," Pharmacy in History, 1973, 15, 2, p. 68.

## Public Health Posters Cited in Text - Check List

1. *Sifilis*, by Ramon Casas, Spain, 1900. *Ars Medica* (Philadelphia Museum of Art) Collection. A pretty woman wearing a long, fringed cape holds a flower as a snake climbs up her back. The text advertises a sanitarium for the cure of syphilis; it reads "Sifilis. Curacion Absoluta y Radical en el Sanatorio Para Sifiliticos. . ."
2. *La Journée de Pasteur*, by Henri Rapin, France, 1923. NLM Collection. A poster to raise money for research at the Institut Pasteur. The poster shows various illustrations of Pasteur designed by several artists, and the public is urged by the text to purchase these images.
3. *Soldat. La Patrie Compte sur Toi. . .*, by Theophile-Alexandre Steinlen, France, 1916. NLM, *Ars Medica* (Philadelphia Museum of Art) Collections. The text is written on a tombstone, and presents a dramatic appeal to French soldiers to keep strong for their country, and to resist those seductions in the street which risk exposure to an illness as "dangerous as war" leading to a "useless death without honor." The symbols are a woman embracing a soldier, a sick soldier in a hospital, a skull and crossbones, etc.
4. *L'Hecatombe. La Syphilis*, by Louis Raemakers, Belgium, c. 1916. *Ars Medica* (Philadelphia Museum of Art) Collection. A woman with spider-like hair, wearing a black cloak, stands among rows of graves. She holds a skull in her hands in this powerful illustration of the evils of syphilis.
5. *Juke Joint Sniper*, by Ferree, U.S.A., c. 1942. NLM Collection. A prostitute stands in front of a dance hall, lighting a cigarette. The title, as on the top and at the bottom, reads "Syphilis and Gonorrhea."
6. *Easy to Get*, by Casa, Charles, U.S.A., c. 1943. NLM Collection. The illustration is of a prostitute leaning against a brick wall. The text is brief: "Easy to get. Syphilis and Gonorrhea."
7. *She may look clean but*, Anonymous, U.S.A., c. 1944. NLM Collection. The illustration is of a pretty woman, with three service-men walking by. The text continues "Pick-ups, 'Good-Time' Girls, Prostitutes Spread Syphilis and Gonorrhea."
8. *VD Don't Gamble*, Anonymous, U.S.A., c. 1944. Museum of Modern Art (New York) Collection. A pair of dice, one labeled "V" and the other "D." Published by U.S.N. Bureau of Naval Personnel Training Aids, No. VD-11.
9. *VE, VJ, VD*, by Robert Bode, U.S.A., 1945. NLM Collection. Three parts; the top two showing smiling sailors with the captions "VE" and "VJ," but a frowning sailor in the bottom portion with "VD."
10. *Stamp Out VD*, Anonymous, U.S.A., c. 1943. NLM Collection. The illustration shows a foot about to walk on the letters "VD." At the bottom of the poster the words "Venereal Disease" spell it out even more clearly.
11. *Please Be Careful*, by Woodcock, U.S.A., 1944. NLM Collection. A comic strip, in 9 sections, warning sailors to use care and prevent infection from venereal disease. Published by Bureau of Medicine & Surgery, U. S. Navy, VP-7.
12. *There's no place. . .*, by Robert Bode, U.S.A., 1944. NLM Collection. A comic strip in 12 parts pointing out that avoiding women in all countries, including the U.S.A., is essential.

13. *Prostitution Spreads Syphilis and Gonorrhea*, by Karsakov, U.S.A., c. 1935. Museum of Modern Art (New York) Collection. The illustration is a small woman behind whom is a lengthy shadow. There is no additional text. Published by U.S. Public Health Service, No. VD-16.
14. *Défendez Vous Contre la Syphilis*, Anonymous, France, c. 1918. Helfand (New York) Collection. A shield is used to fend off a mask on the top of which is the label "Syphilis." The poster was published by the *Ministre de l'Hygiène*.
15. *Know for Sure - Get a Blood Test for Syphilis*, by Karsakov, U.S.A., 1944. NLM, Museum of Modern Art (New York) Collections. A drawing of a man with a tourniquet on his arm is the background for the text. Published by U.S. Public Health Service, No. 13.
16. *La Syphilis est Curable*, by Leo Fontan, France, c. 1935. Helfand (New York) Collection. The illustration is divided into two parts, one showing a physician giving an injection and the other a healthy family. The text is extensive, with guidance on what to do and where to go listed on each side, top and bottom of the illustration.
17. *Coughs and Sneezes Spread Diseases*, by H. M. Bateman, England, c. 1940. Helfand (New York) Collection. A woman sneezes inside a draper's shop, causing others present to react with surprise. The text is similar to others in this four part series.
18. *Polio Research. A Light is Beginning to Dawn*, by Herbert Bayer, U.S.A., 1949. Museum of Modern Art (New York) Collection. A hand holds a test tube. At the bottom of the poster, the text notes the organization publishing it, "National Foundation for Infantile Paralysis Inc."
19. *Italiani, Aiutate la Croce Rossa Nell'Assistenza ai Tubercolosi*, by Basilio Cascella, Italy, c. 1920. *Ars Medica* (Philadelphia Museum of Art) Collection. A Red Cross nurse uses a dagger to attack a monster crawling on a globe.
20. *The Next To Go. Fight Tuberculosis*, Anonymous, U.S.A., c. 1925. Helfand (New York) Collection. A poster for the Red Cross Tuberculosis seal campaign. As a Red Cross nurse, a woman and a child watch, a man pushes a spectre, symbolizing tuberculosis, out the door.
21. *Acbez le Timbre Antituberculeux*, by Wilquin, France, c. 1942. Helfand (New York) Collection. A boy with his arms raised stands before a school in front of which are children exercising and swimming. The text reads "Sauvez la Jeunesse. Acbez le Timbre Antituberculeux," and at the bottom "La Tuberculose est Evitable."
22. *Journée Nationale des Tuberculeux*, by Lucien Lévy-Dhurmer, France, c. 1920. *Ars Medica* (Philadelphia Museum of Art) Collection. A fund raising poster for tuberculosis victims of World War I. A soldier holding a walking stick looks out on an impressionistic sea. A blossoming tree fills the sky and a village can be seen in the distance.
23. *Journée Nationale de Tuberculeux*, by Abel Faivre, France, c. 1918. *Ars Medica* (Philadelphia Museum of Art) Collection. One of a series of posters designed to raise funds for tuberculosis victims of the First World War. A soldier looking toward the sky is aided by a nurse, whose hands are on his shoulders. At the bottom "Sauvons-les."



24. *Guerra alla Mosche I. . .*, Anonymous, Italy, c. 1910. *Ars Medica* (Philadelphia Museum of Art) Collection. A procession of flies, as airplanes, the first one holding a bomb labeled "Microbi" which it drops on a crowd of people. A second bomb is falling; it is labeled "Germi della Tisi," and a third, "Malattie" is breaking up.

25. *Take Cover Against Attack*, Anonymous, England, 1943. *Ars Medica* (Philadelphia Museum of Art) Collection. A large mosquito with a swastika on its tail dives towards the bottom of the poster. The text reads "Take treatment, Cover arms & legs, Against bites after dusk, Attack all mosquitos."

26. *I'm Looking for You*, by Abram Games, England, c. 1943. *Ars Medica* (Philadelphia Museum of Art) Collection. A large fly is superimposed on a face; the wings of the insect are the eyes of the face, and they are labeled "Fever" and "Malaria." At the bottom the text reads "Protect Yourself Against Mosquitos. You Owe it to Yourself - Your Comrades - Your Efficiency."

27. *Cancer Danger Signals*, by Fellnagel, U.S.A., c. 1940. Museum of Modern Art (New York) Collection. A scientist uses a pointer to point to two large abstract figures of a man and a woman. On the side is a list of five points to look for: "lumps in breast, irregular bleeding," etc. Published by U.S. Public Health Service, No. 4.

28. *Cancer. Early Diagnosis Would Save 50,000 Lives Every Year*, by Fellnagel, U.S.A., c. 1935. Museum of Modern Art (New York) Collection. A photograph of a crowd of men in an outline of a tree, with an abnormal growth coming out of the trunk. Published by U.S. Public Health Service, No. 1.

29. *No Home Remedy Ever Cured Cancer*, Anonymous, U.S.A., c. 1940. Museum of Modern Art (New York) Collection. The illustration shows the head of a worried woman holding a teaspoon to her mouth. The full text reads "No home remedy, no tonic, no special diet, no salves, no powders, no pills ever cured, only surgery, x-ray or radium can cure cancer." Published by American Cancer Society.

30. *Cancer from 7th to 2nd Place*, by Fellnagel, U.S.A., c. 1940. Museum of Modern Art (New York) Collection. An arrow, signifying increase, is shown superimposed on an outline of a man. The text reads "Cancer from 7th to 2nd place among the big killers - in last 25 years." Published by U.S. Public Health Service, No. 2.

31. *Alcoholismo No. 424A*, Anonymous, France, c. 1910. Julien (Paris) Collection. Three scenes of the effects of alcoholism on soldiers, a victim being tried by a military court, etc. Spanish text.

32. *Ab! Quand Suprimera-t-on l'Alcool?*, by B. Chavannez, France, c. 1920. NLM Collection. A woman and her two children admonish a man sitting at a table with a bottle of wine in his hand. Published by the Union des Françaises Contre l'Alcool.

33. *Ab! Si l'on Avait Supprime l'Alcool*, by B. Chavannez, France, c. 1920. NLM Collection. A soldier watches a drunken man standing at a street light. Published by the Union des Français Contre l'Alcool.





EXHIBITED POSTERS



1.

**1. La Leche Materna Es La Mejor** (Mother's Milk is Best), color lithograph by Jane Norling, Syracuse Culture Workers, Syracuse, New York, 1987.

**2. Dar O Pieta à Criança é Dar-lhe Saúde e Amor** (To breast-feed your child is to give it health and love), Angola Ministry of Health, c. 1985.

*Posters to encourage breast feeding rather than the use of prepared infant formulas are currently widely used throughout the underdeveloped world.*

**3. Breast Fed is Best Fed**, Indiana State Board of Health, Indianapolis, Indiana, 1985. Using abstract shapes of a mother and child, the poster is able to appeal to all ethnic and racial groups.

**4. Two types of infant nutrition**, Syria Ministry of Health, c. 1985. The contrast between the infants, one emaciated and the other a bouncy specimen, is clearly seen, with only minimal text on the poster.

**5-7. Would You be More Careful if it was You that got Pregnant?**, Pharmacist's Planning Service, Planned Parenthood - World Population, Sausalito, California, 1986. Three posters in a series using different models and languages, to encourage proper methods of birth control.

**8-9. Immunize and Protect Your Child**, World Health Organization, Geneva, 1976. Colorful posters for the annual celebration of World Health Day issued in six languages.

**10. Movilizacion Nacional de Vacunaciones** (National Vaccination Mobilization), by R. Cadena, Bolivia Ministerio de Salud Publica, 1987. A poster for national immunization day, with not only the mother and the medical aide but even the baby enjoying the procedure.

**11. Vaccine is Healthy**, Syria Ministry of Health, c. 1985. To illustrate the effectiveness of vaccines in preventing childhood diseases, the artist has represented disease in the form of a dragon, and a child holding a syringe has driven it away.

**12. Parents of Earth Are Your Children Fully Immunized?**, United States Public Health Service, Washington, D.C., c. 1985. Two robots from the science fiction film "Star Wars," R2-D3 and C3-PO attract attention to the message for childhood immunizations.



5-7.

**13. Preserve Your Roots**, Health Dynamics Poster Program, Clement Communications, Concordville, Pa., 1988. Grant Wood's "American Gothic" has become an icon for almost everything, in this case for the prevention gum disease.

*Dental Hygiene*

**14. Flouride the Smile Maker**, United States Public Health Service, Washington, D.C., c. 1985. A recent poster in a campaign that has continued for more than a generation.

**15. Defuse Stress**, Clement Communications, Concordville, Pa., 1988. Using the powerful image of an impending bomb explosion, the illustration warns of a growing problem in contemporary life.

**16. How to Catch Some ZZZ**, Clement Communications, Concordville, Pa., 1988. A graphically sophisticated approach offering advice on reducing stress and fatigue.

**17. It's time to Shape Up**, New York State Health Department, Albany, N.Y., c. 1986. A low-key approach to encourage exercise and physical fitness.

**18. Surgical Dressings for War Relief**, color lithograph by Thomas Tryon, U.S.A., c. 1914. A colorful poster to gain support for contributions for wounded servicemen during the First World War.

*Nursing*

**19. The Public Health Nurse**, lithograph by Gordon Grant, USA, c. 1918. The Red Cross devoted considerable effort to raise funds for its broad scope of projects during the First World War, this lithograph by Grant being a rather sedate example.

**20. Enlist in a Proud Profession**, Join the U.S. Cadet Nurse Corps, color lithograph by Edmundson, United States Public Health Service, c. 1943. An endeavor to recruit nurses for the army in the Second World War. The two posters, issued for the same purpose, reflect differences in the nurses' uniform as well as in the appeals to the public.

*Meetings and Lectures*

**21. National Clinical Nursing Conference on Alzheimer's Disease**, c. 1987.

**22. Breaking the Genetic Code**, c. 1986.

**23. Dental Science for Dental Health**, 1988.

**24. III International Conference on AIDS**, 1987.

*Four examples of innovative silkscreen and offset posters published by the National Institutes of Health, Bethesda, Maryland, as part of an ongoing series publicizing lectures, meetings, conferences, anniversaries and other events.*

**25. Dying Before Their Time**, by John Day, University of Connecticut School of Medicine, Hartford, 1988. To announce a conference in 1988 on early death and AIDS, the sponsors used the peaceful abstract painting by a Connecticut artist who had died at an early age.

**26. A Triad Celebration**, National Center for Toxicological Research, Rockville, Maryland, 1987. An anniversary poster, combining illustrations of scientific graphs, equipment, molecules, etc.

**27. The World's Debt to Pasteur**, by Levin, Wistar Institute, Philadelphia, Pa., 1984. A color lithograph published to announce a conference in Philadelphia. Chemical and biological images surrounding the portrait of Pasteur illustrate aspects of his career.

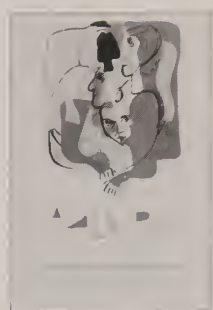
**28. 100 Años**, Direccion General de Medicina Preventiva, Mexico, c. 1985. Commemorating Pasteur's development of the first effective vaccine against rabies, the poster uses an arrangement of tiles on which are pictures of dog's heads.

**29. Monoclonopoly**, the Biotechnology Game, Genetic Engineering News, Mary Ann Liebert, Publishers, New York, N.Y., 1985. Using a double helix in the form of a board game, the poster effectively illustrates complexities of biotechnology in product development.

**30. Disease and Society**, Australian Academy of Science, Canberra, 1988. In announcing a new book the publishers have made use of an enlarged model of the human immunodeficiency virus, generally accepted as the causative agent of AIDS.

**31. This is All You'll Ever Get from Giving Blood**, Clement Communications, Concordville, Pa., 1988.

**32. Donar Sangre es un Acto de Amor** (Giving Blood is an Act of Love), published by Pan American Health Organization for Secretaria de Estado de Salud Publica y Asistencia Social, Brazil, c. 1987.



21.

*Research*

*Blood Donation*

*Because fear of AIDS has reduced the number of blood donations, governments and private organizations have mounted campaigns to allay public concern. These examples, from the United States and Latin America, attempt to overcome current fears.*

**33. The soldier will receive my blood...**, Russia, 1942. The contrast between the statuesque woman and the smaller soldiers in the lower left corner dramatizes the appeal for blood donations.

## *Smoking*

**34. Smoking is Hazardous to your Health**, Maldives Ministry of Health, 1986.

**35. Simplemente Diga Que No** (Just Say No), United States Public Health Service, Washington, D.C., c. 1985.

*Two similarly designed posters encourage the viewer to stop smoking and not to use drugs.*



**36. Les Maladies de Fumeur** (The Ills of the Smoker), Comite Contre la Tuberculose et les Maladies Respiratoires, Martinique, printed in France, c. 1987. Using an image often employed in product posters, a cross section of the body's interior graphically illustrates the evils of cigarette smoking.

**37. Royking Eller Helse - Valget Erditt** (Smoking or Health - The Choice is Yours), by Katherine Bjornstad, Norway Statens Tobakkskaderad, 1979. This child-like drawing of two boys, one smoking and the other not, again uses a cross section of the lungs to show the marked contrast between the two and the evil effects of cigarettes.



**38. Merokok atau Kesehatan Pilihlah Kesehatan**

(Smoking or Health. Choose Health), Brunei Darussalam Ministry of Health, c. 1985. An adaptation of a Unesco poster employed in many countries.

**39. Smoke Free and Happy to Be**

National Institutes of Health, Bethesda, Md., 1987. A silkscreen poster, used in a widespread campaign at the National Institutes of Health to provide a smoke-free working environment.

**40. Smoking Spoils Your Looks**

American Lung Association, New York, N.Y., c. 1987. Brooke Shields and other popular actors and actresses have been recruited to aid in public health anti-smoking campaigns.

**41. Cigarettes are Really Harmful**

Qatar Ministry of Public Health, c. 1986. The death's head on a cigarette package almost eliminates the need for words.

**42. Drug Free: The Choice of a New Generation**

by Katie Shields, Orange County Substance Abuse Prevention Network, California, 1986. The annual poster design contest in 1986 was won by a 6th grade student, from Huntington Beach, California, with this imaginative design, and the sponsors later distributed it throughout the state.

*Substance Abuse*

**43. Mommy Don't**

March of Dimes Birth Defects Foundation, White Plains, N.Y., c. 1985. The visual impact of a pregnant woman taking drugs is immediate, and the printing seems almost superfluous.

**44. This is the Last of His Mum's Wedding Ring**

**45. Smack Can Leave a Scar on Your**

**Whole Family**, Department of Health & Social Security, Great Britain, c. 1986. Two posters in a series of dramatic photographs showing frightening results of drug addiction.

**46. Skin Care by Heroin**

Department of Health & Social Security, United Kingdom, 1986. An example in a series of British posters on destructive effects of heroin.

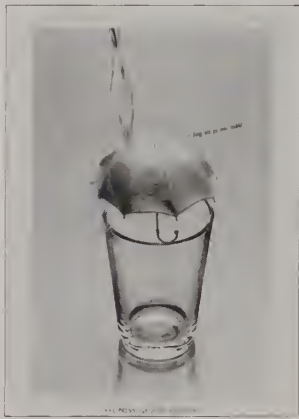


**47. Don't Pump Trouble**, Food & Drug Administration, Washington, D.C., 1988. While not addictive, the use of steroids among athletes is nonetheless a serious and growing problem, prompting a new public campaign; this is one poster in FDA efforts to publicize the issue.

*Alcoholism*

**48. An Inner Voice Tells You Not to Drink**, National Institutes of Health, Bethesda, Md., c. 1987. A poster designed for the Indian community in the United States, where alcoholism is a continuing problem.

**49. Ikke Press Alkohol På Andre** (Don't Influence Others to Drink), Norway Statens Edruskapsdirektoratet, c. 1987. The umbrella over the glass effectively warns against excessive drinking.



**50. Eight Pints of Beer and Four Large Whiskies a Day Aren't Doing Her any Good**, The Health Education Council, Great Britain, 1981. The powerful appeal of an affected child is used in a continuing campaign to reduce alcohol consumption.

*Venereal Disease*

**51. She May Look Clean But**, U.S. Public Health Service, c.1942.

**52. Juke Joint Sniper**, by Ferree, U.S. Public Health Service, c.1942.

*Servicemen needed to be wary of all women, even the "girl-next-door." Posters cautioning them to avoid contacts with women were one of the chief themes during the Second World War, one extensive series being based on the slogan "Rum and Dames Don't Mix."*

**53. Stamp Out Venereal Diseases**, U.S. Public Health Service, c.1942. Using simple bold graphics, this Second World War poster presents a message that is still timely.

**54. Them Days is Gone Forever**, by Rosen, U.S.A., 1943. Comic Strips were the G.I.'s favorite reading during the Second World War, and were an effective means of communication in calling attention to the ever-present danger of picking up women.

**55. Sex Diseases**, Fiji Ministry of Health, 1988. In a number of third-world countries, the comic strip still is used as an attention-getting device to warn against venereal diseases. The poster was prepared by Deborah Wild, a U.S. Peace Corps volunteer, using local models and local dialect.

**56. Hey Man, Let me Use Your Works,**

*AIDS*

**57. OK, But Next Time You Have to Wear One**, People of Color Against AIDS, Seattle, Washington, c. 1988. Two posters in a series of "Famous Last Words," other titles including "AIDS is a White Man's Disease," and "I Don't Need to Wear one of Those."

**58. Alerta SIDA**, by R. Cadena, Bolivia Ministerio de Salud Publica, c. 1988. A Unicef poster on the risk of AIDS.

**59. AIDS Prevention**, by David Lance Goines, Berkeley, California, 1985. Goines, the popular west-coast poster designer, published this to raise funds for the University of California Berkeley Student Health Service.

**60-61. Safe Sex. Are You Man Enough?**, by B. Rapp, Aid for AIDS, Los Angeles, California, 1986. Two drawings in a frank appeal to members of the gay community to alter behavior.

**62. Ohne [Kondom] Keine Lust** (Without a condom no pleasure), AIDS-Hilfe Schweiz, Switzerland, 1988. Poster to encourage the use of condoms, published in three languages in a nationwide "Stop AIDS" program.



63.

**63. Condoman Says Use Frenchies**, Commonwealth Department of Community Services and Health, Aboriginal Health Workers of Australia, c. 1988. The use of the comic-strip character, Condoman, is intended to reinforce the acceptability of using condoms.

**64. Ef Þú Tekur Áhaettu Í Kynlífi Skaltu Halda Henni Í Lagmarki** (Keep the Risks of your Sex Life to a Minimum), Iceland Department of Public Health, c. 1987. One of three posters of photographs of people with condoms. Some are serious, some humorous, but the overall impact of the campaign reinforces the view that prophylactics are everyday objects to be incorporated into daily life.

**65. AIDS. A Worldwide effort will stop it**, World Health Organization, Geneva, 1987. A poster by the New York graphic designer, Milton Glaser, using a specially developed symbol which calls attention to the devastating effects of the disease.

**66. Heads You Live, Tails You Get AIDS**, Department of Health & Social Security, Great Britain, 1987.

**67. AIDS. Sharing Needles is Just Asking for it**, National Advisory Committee on AIDS, Washington, D.C., c.1987.

*Two posters in major campaigns to reach drug addicts with whom communications are difficult; it seems essential to make use of arresting images to attract their attention.*



65.

**68. Soins de Sante Primaires: La Tuberculose**

(Primary Health Care: Tuberculosis), by C. Danois, Comité Antituberculeux de Côte d'Ivoire, printed in France, 1984. Despite effective measures throughout the world, tuberculosis remains a serious problem, particularly in third world countries and in densely populated urban areas of the United States.



68.

**69. Ali Si Zdrav?** (Are you Healthy ?), Yugoslavia, c. 1950. In this montage, an X-Ray of lungs has been superimposed on a crowd of people to call attention to the need for early diagnosis.

**70. Tetezani Chifuwa Cha (TB) Msanga**

(Prevent Coughing Disease (TB) Immediately), Ministry of Health, Malawi. c. 1985. The emaciated man in the poster clearly shows the ravages of the disease.

**71. Infant hygiene poster**, by A.A. Ioffa, Russia, c. 1925. The colorful illustrations and extensive text proclaim that cleanliness, sunlight and fresh air will preserve the infant's health, that dirt is the source of disease and that bright sunshine is the fiercest enemy of illness.

*Other Public  
Health Subjects*

**72. Cancer poster**, Russia, 1945. Despite many urgent projects at the end of the War, Russian authorities still felt it important to begin a campaign to recognize the danger signals of cancer.

**73. Tuons-Le** (Kill it), Martinique Ministre de Sante Publique, c. 1987. An anopheles mosquito, the carrier of malaria, is the only illustration; in related posters in the campaign, changes have only been made in the language used.

**74. Stop Scabies**, by Susan Petit, Fiji Ministry of Health, 1987. Its headline calls attention to the problem, but it is necessary to read the bilingual text on the poster to learn how to cope with scabies.

**75. Ban the Burn**, American Academy of Dermatology, Evanston, Indiana, c. 1987. An over-exposed woman effectively calls attention to such unnecessary overindulgence.

**76. If You Have Diabetes, Exercise More and Eat Less**, by Chuck Raymond, Swanson Center for Nutrition, Inc., Omaha, Nebraska, 1979. A poster used in a campaign directed to the Indian community, using simple drawings.



